(FROM THE PREFACE TO THE *PSALTER NOTED.*)

"These Tones are properly sung in unison, or octaves, with an Organ accompaniment, varied according to the taste of the Organist, the character of the words, and the season of the Christian year." * * *

"The greatest advantage of this Ancient Ritual Music seems to be that it affords the Clergy and the People the greatest facility for joining in voice, as well as mentally, in those portions of our Morning and Evening daily Prayer, Litanies, and Occasional Offices, as well as in the Responses of the Holy Communion Service, which are specially assigned to both in the rubrical directions of the Prayer Book, and for this reason (were there no other,) it seems most desirable to restore it to its legitimate honours."

"Let then the learned musician and the skilful Chorister * * * in those parts of the Divine Worship that are *intended alike for them and all the people*, condescend to those of low estate in musical proficiency; and this music will then obtain their homage too, as it will of all, where there is no antecedent prejudice, or mistaken view, or superstitious alienation of heart from that which is Catholic in the best sense of the word. Some of its forms may seem uncouth to ears trained in the *affetuoso* sweetness of modern melody; but in the end they will, it is believed, prove only as the healthy bracing of the open air to those who have long been enervated by the confined atmosphere of over-heated chambers."

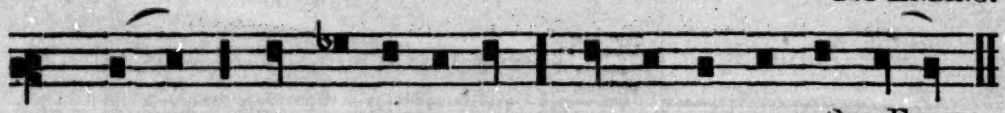
THOMAS HELMORE, M. A.,

Priest in Ordinary to the Queen; Precentor of St. Mark's College, Chelsea, and Master of the Children of Her Majesty's Chapel Royal.

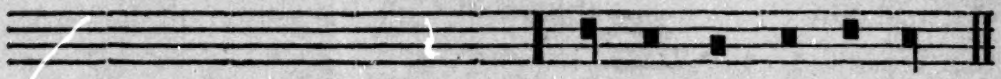
GREGORIAN CHANTS FOR CANTICLES AND PSALTER.

TONE I.

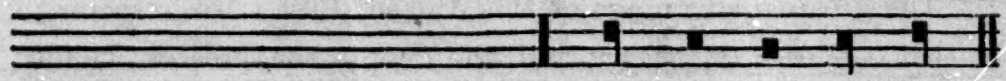
1st Ending.



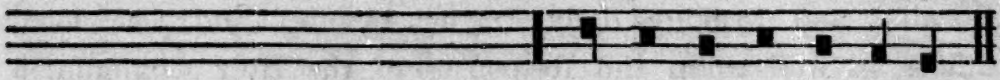
2nd Ending.



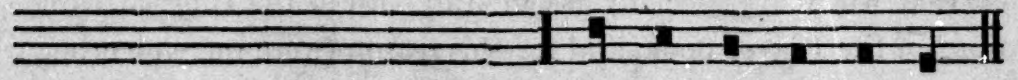
3rd Ending.



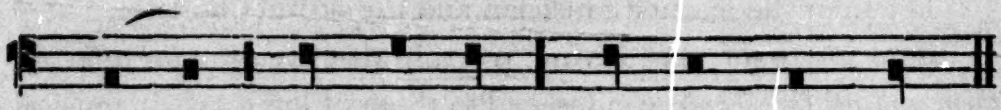
4th Ending.



5th Ending.

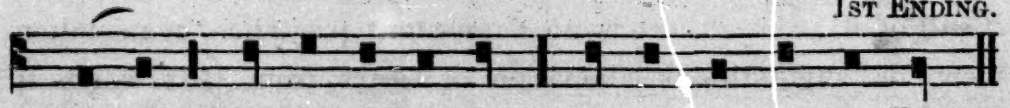


TONE II.

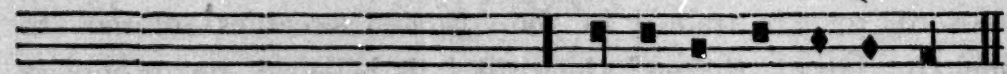


TONE III.

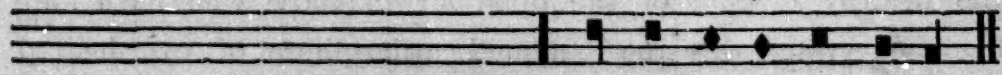
1st Ending.



2nd Ending.



3rd Ending.



TONE IV.

1st Ending.

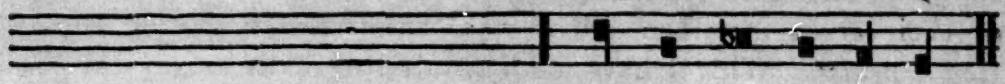
2nd Ending.

322634

TONE V.

1st Ending.

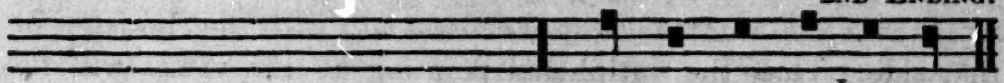
2nd Ending.



TONE VI.

1st Ending.

2nd Ending.



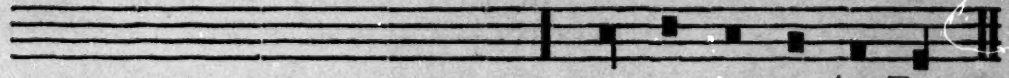
Irregular.

TONE VII.

1st Ending.

2nd Ending.

3rd Ending.



4th Ending.

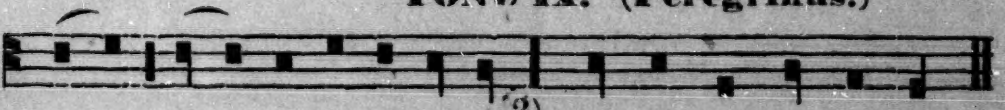
TONE VIII.

1st Ending A.

1st Ending B.

2nd Ending.

TONE IX. (Peregrinus.)



I commend to the attention of my Congregation the quoted words of a Clergyman who is known to be one of the most experienced and learned of living authorities in Congregational Music. Let me again and again request *all* who attend the Services of St. Alban's—all, be they rich or poor, old or young—to avail themselves of their great privilege *and audibly unite their voices in singing God's praises.* This I have endeavoured to make as easy as possible, for every one able to read, by the foregoing arrangement of the simplest Gregorian Tones. I would further ask those who sit at the *South-Side* of the church to join with the Clergy and choristers on that side in singing *the first half* of the Chant, and those who sit at the *North-Side* to take up *the second half* with the choristers of that side. Thus the antiphonal pointing of the verses will be observed as was intended, and in most cases the true meaning and the beauty of the Psalm or Canticle will be brought out. In any special outburst of praise and in the *Glorias* both sides should join.

T. BEDFORD-JONES, LL.D.

Easter, 1868.